



# International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2024; 10(3): 297-301

© 2024 IJSR

[www.anantaajournal.com](http://www.anantaajournal.com)

Received: 13-02-2024

Accepted: 18-03-2024

**Radhika Deepak Deshpande**

Editorial Assistant, Sanskrit

Dictionary Project, Deccan

College Postgraduate and

Research Institute, (Deemed

University), Pune, Maharashtra,

India

## The narrative of Devāpi and Śantanu: One narrative, many roles

**Radhika Deepak Deshpande**

DOI: <https://doi.org/10.22271/23947519.2024.v10.i3e.2404>

### Abstract

The tradition of narratives i.e. Ākhyāna and Upākhyānas has been playing a vital role in the history of interpretation of Vedas. Ever since the attempts of Vedic interpretations were made, such as Brāhmanas, Nirukta and Bṛhaddevatā, the narratives descended for generations were held to be an authority while interpreting obscure hymns of the Vedas. The narrative of Sudās Paijavana and Viśvāmītra, Saramā and Paṇi, Trita and many more examples are there in the tradition that helped interpret some of the hymns from Ṛgveda.

One such narrative is attributed to the two descendants of Kuru dynasty: Devāpi and Śantanu. The first occurrence of these two princes is met with in the Ṛgveda and the rendering of this story continues through the Ākhyānas in Nirukta, Mahābhārata and Purāṇas. With the course of time, not only did the narrative undergo many changes but also it played remarkable role in interpreting the text with reference to which these narratives were presented.

Although Western scholars namely Max Mueller, Winternitz and Sieg have worked extensively on this narrative as an independent one, this chapter is an attempt towards finding the roles played by this narrative in order to make meaningful the plots depending upon it.

Why the narrative of Devāpi and Śantanu? – As mentioned earlier, there are many narratives occurring in the Ṛgveda then why is this particular narrative important? An important factor for opting for this narrative is that, Yāska has given detailed account of this narrative in Nirukta. The characters in this story, being the Kuru-descendants, hold important place in the great Epic of Mahābhārata as well.

**Keyword:** Devāpi, Śantanu, Kurun narrative, language, Sanskrit, Mahābhārata, Hermeneutics, Purāṇa

### 1. Introduction

The narrative of two descendants of Kuru dynasty, Devāpi and Śantanu, occurs frequently in Sanskrit texts. First occurrence of these two princes is met with in the Ṛgveda (ṚV.) and the story keeps peeping into the Ākhyānas in Nirukta, Purāṇas as well as in Mahābhārata. With the course of time, not only did the narrative undergo many changes but also it played remarkable role in interpreting the texts with reference to which these narratives were presented.

Although western scholars such as Max Mueller, Winternitz and Sieg have worked extensively on this narrative individually, this paper is an attempt towards finding what role does narrative of Devāpi and Śantanu play in when presented around multiple plots.

### 2. Scope of the Article

In this article, I shall be dealing primarily with Yāska's Nirukta and Bṛhaddevatā of Śaunaka. Both the texts depending upon Vedas will be attended together and at first place. Then follows Mahābhārata and afterwards Purāṇic versions from Viṣṇu, Matsya and Bhāgavata are presented as they are the most elaborate and unusual variations of the narrative. I shall be examining the story from the hermeneutical perspective emphasizing the integrity of inter-textual and intra-textual details <sup>[1]</sup>.

### 3. One legend, many versions

The narrative of Devāpi and Śantanu has its first account in the Ṛgveda, x.98. According to Nirukta, this hymn is a Varṣakāma hymn – a hymn for rainfall. The story behind this hymn is depicted in the Yāska's Nirukta.

**Corresponding Author:**

**Radhika Deepak Deshpande**

Editorial Assistant, Sanskrit

Dictionary Project, Deccan

College Postgraduate and

Research Institute, (Deemed

University), Pune, Maharashtra,

India

### 3.1 The story as told by the early interpreters of Vedas

#### 3.1.1 Yāska's Nirukta

Yāska's Nirukta plays an important role in the history of interpretation of Vedas. Yāska uses well known narratives from Itihāsa and Ākhyāna traditions in order to interpret some R̥gvedic hymns. Yāska's version of the story is as follows:

Sons of R̥ṣṭiṣeṇa, Devāpi and Śantanu were two brothers who belonged to the clan of Kuru. Śantanu, the younger, installed himself as king, while Devāpi renounced the world and took austerity. Then there were no rains in the reign of Śantanu for twelve years. The Brāhmaṇas said to the king, "You have practiced unrighteousness to your elder brother and passing by him, you have installed yourself as a king and that is the reason of drought." Then Śantanu thought to invest Devāpi with the kingdom but Devāpi replied to him, "Let me be your Purohita (chief priest) instead and perform a Yajña for you"<sup>[2]</sup>. Durga, the commentator of Nirukta adds that after going to forest, Devāpi had obtained Brāhmaṇyam i.e. priesthood by tapas<sup>[3]</sup>.

Thus the story depicts an unrighteous act of Śantanu and forms a background for Varṣakāmasūktā. In this hymn, we find the names of historical characters<sup>[4]</sup> and without an elaborate account of these characters i.e. Devāpi and Śantanu, the meaning, interpretation and application of this hymn would be ambiguous. Hence the narrative presented in Nirukta is providing a thread to understand and interpret in the hymn.

Nirukta is the Vedāṅga – helps understand Vedas – which is often explained as the science of etymology<sup>[5]</sup>. Yāska tries to give the etymologies of remarkable words or names of characters in such a way that justifies the roles played by characters in the narrative.

Accordingly, the etymologies of words Devāpi and Śantanu have been given by Yāska here:

Devāpi is one who obtains blessings of Devatās by offering Āpti (praising) and Havirdravya. – Devāpi was one whom the hymn had appeared and by performing Yajña with this hymn, he helped Śantanu undo his sins and brought rain by satisfying the Devatās<sup>[6]</sup>.

Śantanu is one who says "may your body be pacified or auspicious" or "May one's body be pacified or auspicious" on seeing a diseased person<sup>[7]</sup>. Durga adds that then the person becomes healthy<sup>[8]</sup>.

Thus by adding the etymologies of names of the both the historical characters, Yāska has underlined the values of roles played by them in the story as well as in the hymn.

However, this hymn and narrative is not sole example in Nirukta. Yāska has alluded fifteen times to the Ākhyāna and Itihāsa thereby presenting narratives to make the hymn meaningful through historical evidences<sup>[9]</sup>. In the history of interpretation of Vedas, this tradition of narratives, known as Ākhyānasamaya and Aitihāsika, has stood as excellent aids for understanding the Vedas<sup>[10]</sup>.

#### 3.1.2 The narrative in Bṛhaddevatā

Bṛhaddevatā of Śaunaka is another text that deals with the interpretation of Vedic hymns and presents narratives to attribute certain context to the hymns. For the aforementioned hymn in RV x.98, Śaunaka also cites a similar story of Devāpi and Śantanu. However he has some additional details to put forth:

According to the legend told by Śaunaka, Devāpi and Śantanu were sons of R̥ṣṭiṣeṇa belonging to the clan of Kuru. Devāpi had a skin disease and therefore he was not eligible for the kingship. Hence, he told his Prajā (i.e. subjects) that Śantanu

will be their king and he himself retired to woods. Thereafter, there were no rains in Śantanu's reign for twelve years. Therefore Śantanu went to Devāpi with his subjects in order to find a remedy to wrong. Devāpi, rejecting kingship offered by Śantanu, cited unfitness and found a way to help Śantanu. He said, "Although I am not eligible for kingship, I shall perform a Vṛṣṭikāma Yajña for you." Thus, Śantanu appointed Devāpi as his Purohita and after the Yajña was performed, it rained<sup>[11]</sup>. Here, Śaunaka elaborately interprets stanzas of the hymn with this thread in hand<sup>[12]</sup>.

Bṛhaddevatā doesn't give the etymology of any of the names here.

### 3.2 Purāṇic variations of the legend

#### 3.2.1 Viṣṇu purāṇa

The most elaborate version of narrative of Devāpi and Śantanu is found in Viṣṇu Purāṇa<sup>[13]</sup>. The narrative occurs in a flow where there is information of Kuru dynasty. The course of narrative has changed to a greater extend:

Devāpi, Bāhlika and Śantanu were three sons of king Pratīpa. Devāpi retired to woods in childhood. Śantanu became the king. Then the etymology of word Śantanu has been given which says, 'Śantanu is one, who offers peace and auspiciousness by extending their youth to everyone whom he touches.'<sup>[14]</sup> In his kingdom, it didn't rain for twelve years. Distressed due to withering lives, the king asked reason of drought to the Brāhmaṇas. They said, "You are enjoying your elder brother's kingship and you are married as it were before an elder brother. Unless Devāpi is proved to be non-eligible to the kingship due to apostasy, your kingship won't be well justified." Hearing the cause, Aśmasārīn, a minister of Śantanu sent some ascetics to the forest, where Devāpi was residing from childhood, to teach doctrines contrary to Vedas. Here it seems that Śantanu is unaware of this fact. He went to Devāpi to offer kingship as prescribed by Vedas. But Devāpi argued against the teachings of Vedas and then Brāhmaṇas announced that this man is inappropriate for kingship as he has fallen from his state, for he uttered disrespectful words for authority of eternal, *apauruṣeya* Vedas. When elder brother is degraded, there is no sin in the appointment of younger one as king. Then Śantanu returned to his capital and it rained.

#### 3.2.2 Matsya Purāṇa

The narrative in Matsya Purāṇa occurs in the context of Kuruvamśavarṇanam<sup>[15]</sup>. Both Devāpi and Śantanu, along with third sibling Bāhlika, were sons of Pratīpa. Here, the details in the narrative have slightly changed.

Devāpi was ineligible to succeed as king due to leprosy and was rejected by his subjects (Prajā). He went to the forest. Here, Śantanu is said to be a great physician. He had mastered his skills to cure people. Therefore, he would cure and present new life (youth) to the diseased, merely upon touching them hence he was called as Śantanu.

Vāyu Purāṇa also gives exactly same version of the narrative<sup>[16]</sup>.

#### 3.2.3 Bhāgavata Mahāpurāṇa

Bhāgavata Purāṇa also cites the legend of Devāpi and Śantanu while stating the dynasty of R̥ṣya. The details of family of these two brothers are same as in Viṣṇu and Matsya Purāṇas. Devāpi, renouncing the reign of his father, went to forest to practice austerity. Śantanu became the king. Even the etymology of name Śantanu is same as in other Purāṇas. However, additional information such as Śantanu being a

great physician is not given here. Remaining story of twelve years drought due to passing over elder brother to be a king and to get married also doesn't vary. Indeed, it rained because Devāpi was so fallen from his state that he won't accept Vedic orders and hence was inappropriate to be installed as a king [17].

### 3.3 Mahābhārata

#### 3.3.1 Ādi Parvan

Sambhava-Parvan (*Adhyāya 89, 90*) in Ādi Parvan records that Devāpi, Śantanu and Bāhlika were sons of Pratīpa. Devāpi went to forest in childhood thereby leaving the kingship for Śantanu. Śantanu would make people happy and give back their youth therefore his name was Śantanu [18].

#### 3.3.2 Udyoga Parvan

The above story is found elaborated in Udyoga Parvan, where Dhṛtarāṣṭra is narrating the history of Kuru Dynasty to Duryodhana. The story is in continuation with previous chapters, where firstly Bhīṣma mentions that Dhṛtarāṣṭra, in spite of being elder brother, was not installed as a king due to his blindness and tries to convince Duryodhana that Pāṇḍavas are Dharmya (rightful) successors of the Throne [19]. Here, Vidura, Droṇa and Gāndhārī are trying to discourage Duryodhana from claiming the kingship and from following the path of Adharma.

Firstly, Bhīṣma narrates the story of how Vicitravīrya, despite being his younger brother became the succeeding king. Then links this story of self to that of Dhṛtarāṣṭra and attempts to console Duryodhana [20]. Then speaks Droṇa and tries to relieve Duryodhana by depicting the story of Pāṇḍu, who installed Dhṛtarāṣṭra as king and retired to the woods wishing for offspring [21]. Gāndhārī too is in agreement with Bhīṣma and Droṇa [22].

Finally, Dhṛtarāṣṭra starts enumerating the historical evidences where younger brothers and their sons were righteously appointed as successors in Kuru dynasty [23]. Foremost, he narrates the story of Puru and Yadu where Yadu was an elder brother but due to his exploiting nature, Yayāti expelled him and installed younger Puru to the throne. Then he starts narrating the story of Devāpi and Śantanu as follows: "Pratīpa, grandfather of my father, was a well-known king, who had three sons: Devāpi, Bāhlika and Śantanu. Śantanu was my grand-father. Devāpi was a noble, glorious, truthful king but he had a skin disease. He was loved by his brothers, friends, family and the subjects. However, when the King decided to perform coronation ceremony of Devāpi, all the subjects, Dharmajñas denied kingship to Devāpi due to his skin-disease. They said that the Devatās do not appreciate a king suffering from the physical disability. Broken down with sorrows, king died and Devāpi retired to forest. Bāhlika went to maternal uncle's place and sanctioned kingship to Śantanu."

This story is further followed by the incident happened to Dhṛtarāṣṭra himself. He, then, tries to associate his own story with that of Devāpi, Bhīṣma and Yadu viz. The story of how elder brothers were denied of kingship due to reasons approved by the Dharma hence offered to younger brothers [24]. Further, he is trying to justify the installation of successors of Paṇḍu i.e. Pāṇḍavas to the throne, for, he is trying to pacify Duryodhana who is upset with the situation [25]. Interestingly, this Mahābhārata version of story doesn't talk about the twelve-year long drought and Devāpi's priesthood for Śantanu.

## 4. Analysis and Observations

1. Broadly, there are two different versions of story which can be classified according to their source viz. Vedic version and Purāṇic version. Vedic version narrates the story of two sons of R̥ṣiṣeṇa, surpassing of younger brother over elder one and its consequence – twelve years of drought. Purāṇic version, including *Mahābhārata*, says that there were three sons, born to king Pratīpa and due to ineligibility of elder brother, younger one was installed as king. The scope and scheme of this paper does not cover the issues of inconsistencies occurring in Vedic and classical versions as there are ample interpretations available in this regard [26].
2. The narratives occurring in *Nirukta* and *Bṛhaddevatā*, which refer to the *Varṣakāma Sūkta* in the *R̥g-Veda*, provide a plot for the sūkta, without which, the sūkta couldn't be interpreted meaningfully. This is true to the sūktas that mention the names of historical characters, kings, R̥ṣis, battles in their R̥ks or verses.
3. Narratives in Purāṇas do not occur with a connection to the preceding or succeeding story. They stand on their own in the part where the Kuru dynasty is being narrated. Nonetheless, the description of Vamśas is one of the five Lakṣaṇas of Purāṇa [27]. Therefore this part of Purāṇa is as important for the literature as other stories and narratives. Hence, occurrence of the legend in *Vamśakathanam* is not futile. However, the fact is worth attention, that these sources present elaborate story of only these two brothers while merely enumerating other kings in *Kuru Vamśa*. Here, this narration could be for the sake of *Arthavāda* as the focus can be seen on the incident of younger brother surpassing elder one in matter of kingship thereby deviating from Dharma which resulted in twelve year long drought and fetching the rains after performing particular *Yajña* as expiation or after proving ineligibility of elder as king. This interpretation agrees with the fact that Purāṇas have deployed narratives, myths and stories as pedagogy to inculcate indigenous values of ethics and morality. Hence it proves to be important for the *Purāṇas*.
4. Although the details in each version vary, there are some points common in all of them:
  - Devāpi and Śantanu are brothers, belong to Kuru dynasty where former is elder one.
  - Succession of throne to Śantanu and Devāpi's renunciation from the world: the cause-effect relationship between the two incidents is not pretty clear, for their sequence is different in each text.
  - Scarcity of rain for twelve years in the reign of Śantanu and the reason is surpassing the elder brother and Devāpi's active or passive contribution in bringing the rains in the kingdom. – only *Mahābhārata* lacks this incident.
  - The etymologies of names: Śantanu as 'one who pacifies people and one who offers auspiciousness to the people, makes them healthy.' Etymology of Devāpi occurs only at one place i.e. in *Nirukta* and that etymology is co subsistent with the tone of narrative. These etymologies agree with the roles played by the characters
5. The story in *Mahābhārata (Udyoga Parvan)* appears to be a wise advice (*Upadeśa*) from Dhṛtarāṣṭra to his eldest son, Duryodhana. Here, if we refer to the preceding and succeeding chapters, we can perceive the importance of presenting this narrative in the flow: All elderly advisers



of Duryodhana are convincing him about righteousness in succession of Pāṇḍavas on the throne of Kuru in spite of being younger brothers. There, each of the adviser including Bhīṣma, Droṇa, Gāndhārī and Dhṛtarāṣṭra is narrating historical evidences where younger brother had legally reigned and this narration of Devāpi and Śantanu is elaborated by Dhṛtarāṣṭra where he mentions his relation with Śantanu as grandfather, thereby underlining the fact that this incident has taken place in 'near history' as well.

6. Śantanu is a well-known king in Bhārata. Among all ancestors of Kuru, he could be the oldest King whose stories are known even to the laymen. And reason could be that *Mahābhārata* frequently alludes to his virtues. This trend is also visible in all the versions of narrative except in Nirukta. As a matter of sublimation of Śantanu as a king, no narrative is found to be directly condemning Śantanu for surpassing elder brother and being a reason for twelve years of suffering of Prajā. It is always emphasized that the act of Śantanu was either his obedience to the Brāhmaṇas or it was done unknowingly. However, Nirukta neither blames him nor sublimes the act, but it has got a tone which seems to be enunciating unrighteous side of Śantanu's character. All the texts and versions of narrative try to characterize Śantanu as an ideal king: Keeping his ego aside, he acknowledges his wrong for the sake of his subjects. This glorifies the bright side of his character. Additionally, etymologies given at all places eulogize the virtues of Śantanu. In the story of *Viṣṇu Purāna*, Aśmasārin has arranged to manipulate the thought processes of Devāpi and there are no traces of Śantanu commanding him to do so. On the other hand, Devāpi's deviation from Vedic thoughts conveys his weaker mindset.

### 5. Concluding Remarks

- Both Vedic and classical versions of the Legend of Devāpi and Śantanu are contributing to their mother texts in completing their prominent narrations in a meaningful way.
  - Etymologies of words Devāpi and Śantanu are co-subsistent with the tone of central scheme presented by every text.
  - The focus of narration has been changed according to the role played by this legend in its central scheme. There are two foci of this story: one where there is twelve years of drought due to Adharma and other is younger one legally surpassing elder one to the throne. Narrative with former theme as central acts as *Arthavāda* and with the later one as central is evident in legalizing so-called adharmic ideas in exceptional situations. Thus it is evident that narratives have served a pedagogical purpose in Indic culture.
  - Upon examining the traits in all versions, we can perceive the sublimation of king Śantanu. Today, Śantanu could be the oldest king in the *Mahābhārata* whose stories are still alive outside the circle of Sanskrit scholars. Although this particular legend is not a popular one in public sphere, all of its versions have succeeded in keeping him alive and popular by subliming his deeds and citing his virtues.
5. All of these observations and conclusions accentuate the need for hermeneutical approach while studying the narrative structures in *Vedas*, *Purānas* and *Itihāsa* texts like *Mahābhārata*.

### 6. References

- Bhandarkar, R G, ed. The Nirukta of Yāska with Durga's Commentary. Vol. I. Pune: Bhandarkar Oriental Research Institute, 2019.
- Kashikar, N S Sontakke & C G, ed. Rgveda-Samhitā with Sāyana's commentary. Vol. IV. Poona: Vaidik Samsodhana Mandala, 1946.  
<<https://archive.org/details/RgVedaWithSayanasCommentaryPart4/page/n1/mode/2up>>.
- Saunaka, Arthur Anthony Macdonell. The Brhaddevatā attributed to Saunaka a summary of the deities and myths of the Rig Veda. Vol. I & II. Cambridge, Harvard University, 1904.  
<<https://archive.org/details/brhaddevataattri01saunuoft/page/62/mode/2up>>.
- Sukathankar, V S, ed. The Mahābhārata - First time critically edited. Pune: Bhandarkar Oriental Research Institute, 1950.  
<<https://sanskritdocuments.org/mirrors/mahabharata/mahabharata-bori.html>>.
- The Bhagavata Purana of Krsna Dvaipayana Vyasa With Sanskrit Commentary Bhavarthabodhini of Sridhara Svamin. Ed. Prof. J.L. Shastri. Delhi: Motilal Banarasidas, n.d.  
<<https://archive.org/details/bhagavatamshridhari/Bhagwat%20Puran%20Shridhari%2002>>.
- Vāyu Purāna. Ed. Vedamūrti & Shriram Sharma. Banasthali: Sanskriti Sansthan, 1967.  
<<https://archive.org/details/in.ernet.dli.2015.406614>>.
- Vedavyāsa. Matsya Purāna with Commentary and Hindi Translation. Lucknow: Munshi NavalKishore (C.I.E. Printing Press, Lucknow, India), 1892.  
<<https://archive.org/details/MatsyaPurana/page/n3/mode/2up>>.
- Visnumahāpurānam of Maharsi Vedavyāsa. IInd. Vols. I-III. Delhi: Parimal Publication, 2003.
- Adluri, Vishwa, ed. Ways and Reasons for Thinking about the Mahābhārata as a Whole. Pune: Bhandarkar Oriental Research Institute, 2013.
- Bhargava, Purushottam Lal. India In The Vedic Age. Banasthali: The Upper India Publishing House, 1956.  
<<https://archive.org/details/in.ernet.dli.2015.147577/mode/2up>>.
- Gopal, Ram. The History and Principles of Vedic Interpretation. New Delhi: Concept Publishing Company; c1983.  
<[https://books.google.co.in/books?id=evY93w240isC&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.co.in/books?id=evY93w240isC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)>.
- Mehendale, M A. Vedārthanirayāca Itihāsa. Ed. Ist. Vol. I & II. Pune: Bhandarkar Oriental Research Institute; c2006.
- Sieg, Emil. Die Sagenstoffe des Rgveda und die indische Itihāstradition. Stuttgart: W. Kohlhammer; c1902.
- Sukathankar, V S. On the Meaning of Mahābhārata. IInd. Delhi, Mumbai: Motilal Banarasidas Publishers Private Limited and Asiatic Society of Bombay, 2016.
- Pargiter, F E. Ancient Indian Genealogies and Chronology. The Journal of the Royal Asiatic Society of Great Britain and Ireland (Jan., 1910): pp. 1-56 (56 pages).  
<[https://www.jstor.org/stable/25189631?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/25189631?seq=1#metadata_info_tab_contents)>.
- Spellman, John W. The Legend of Devāpi. The Journal of the Royal Asiatic Society of Great Britain and Ireland

(Oct., 1959): pp. 95-99 (5 pages).  
<<https://www.jstor.org/stable/25202254>>.

<sup>1</sup> Adluri. p.x “The hermeneutic approach is a living circle, where the text’s unity is presupposed precisely in order to recover and substantiate this unity”

<sup>2</sup> Yāska’s Nirukta. II.10-12

<sup>3</sup> Durga’s commentary on Yāska’s Nirukta. p.197 ‘sa kila tīvreṇa tapasā brāhmaṇyamāpede viśvāmitravat’

<sup>4</sup> Rgveda. x.98.1b,3b,4b,5a,6b,8a

<sup>5</sup> Durga’s commentary on Yāska’s Nirukta. p. 27 ‘na ca niruktādṛtenyaṃ śāstram---yadaśeṣāñśabdānnirbrūyāt’

<sup>6</sup> Ibid. p.197, ‘devāpirdevānāmāptyā stutyā ca pradānena ca devasumatim devānām kalyāṇī matim cikitvāmscetanāvān’

<sup>7</sup> Ibid. p.197, ‘śantanuḥ śaṃ tano'stviti vā . śamasmai tanvā astviti vā’

<sup>8</sup> Ibid. p.197, ‘tatosāvagado bhavati’

<sup>9</sup> Yāska’s Nirukta. 2.10-11; 2.16; 2.24; 4.6; 7.7; 9.23-24; 10.26; 12.10; 11.19; 11.25; 11.35; 12.1; 12.10; 12.41

<sup>10</sup> Gopal Ram. p. 13-14 ‘In fact it is this chronic tendency of subjective interpretation which has given rise to various schools of Vedic interpretation since very early times. So Yāska in this connection mentions Yājñikas ‘ritualists’, Nairuktas ‘etymologists’ Aitihāsikas ‘mythologists’, Parivrājakas ‘mystics’ and Naidanas.’

<sup>11</sup> Bṛhaddevatā of Śaunaka. VII.155-VIII.6

<sup>12</sup> Ibid. VIII.7-9

<sup>13</sup> Viṣṇu Purāṇa. IV.20.4-9

<sup>14</sup> Ibid. IV.20.5 ‘yaṃ yaṃ karābhyāṃ sprśati jīrṇāṃ yauvanameti saḥ, śantiñcāproti yenāgyāṃ karmaṇā tena śāntanu’

<sup>15</sup> Matsya Purāṇa. L.38-43

<sup>16</sup> Vāyu Purāṇa. XXXVII.229-234.a

<sup>17</sup> Bhāgavata Purāṇa. IX.22.12-17

<sup>18</sup> Mahābhārata critical edition. I.89.52-53; I.90.46-49

<sup>19</sup> Ibid. V.63.1-2

<sup>20</sup> Ibid. V.145.20-21

<sup>21</sup> Ibid. V.146.2-8

<sup>22</sup> Ibid. V.146.27-35

<sup>23</sup> Ibid. V.147.1-28

<sup>24</sup> Ibid. V.147.29-30

<sup>25</sup> Ibid. V.147.31-35

<sup>26</sup> Pargiter F.E. Ancient Indian Genealogy and Chronology (Page 52-53) Bhārgava, India in Vedic Age (page 92) Spellman. The Legend of Devāpi (Page 96, fn1).

<sup>27</sup> Matsya Purāṇa, LIII.65 ‘sargaśca pratisargaśca vaṃśo manvantarāṇi ca vaṃśyānucaritaṃ caiva purāṇaṃ pañcalakṣaṇam’